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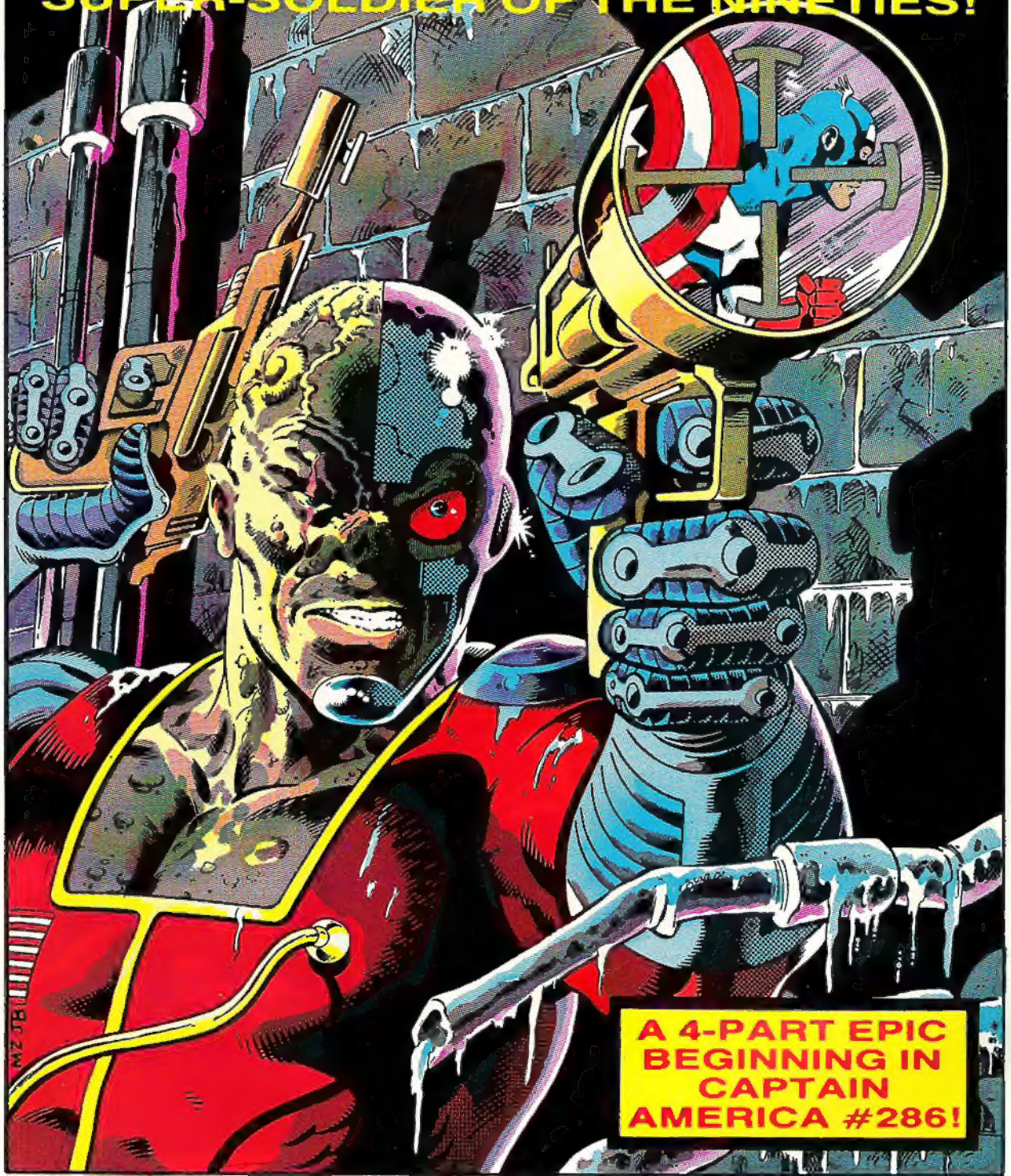

A 4-PART EPIC BEGINNING IN CAPTAIN AMERICA #286!

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MARVEL COMICS

The following comics have a November cover date:
Shipping 7/5/83; on sale 7/26/83:

THE THING #5—Written by JOHN BYRNE. Pencils by RON WILSON. What do you do if your mind, if your will power, has been sapped by the perfidious **Puppet Master?** Well... whatever he says! In this issue, at the **Puppet Master's** command, **Spider-Man, Wonder-Man** and the savage **She-Hulk,** go toe-to-toe with **Ben Grimm**—and no, it's *not* just another super-hero slugfest. JOHN and RON wouldn't let you down! Plus a special feature: JOHN BYRNE shows you how to draw **The Thing.**

DAZZLER #29—Written by JIM SHOOTER. Pencils by FRANK SPRINGER. **Dazz** finally finds "Fame," with her first hit record! You might think that would put her on easy street—and so does she...at first. And wait'll you meet **Dazz's** new suitor, who'll show **Dazz** what Fame is all about!

THE FALCON #1 (Limited Series)—Written by JIM OWSLEY. Pencils by PAUL SMITH (of **X-Men** fame!!). Inks by VINCE COLLETTA. Forget "Hill Street Blues." Forget "St. Elsewhere." Forget "Fort Apache, the Bronx." It's tough. It's contemporary. It pulls no punches. It's **Sam Wilson,** A.K.A. the **Falcon.** It's real. Word.

THE NEW MUTANTS #9—Written by CHRIS CLAREMONT. Pencils by SAL BUSCEMA. Inks by BOB McLEOD. They've been captured by an ancient race! They're fighting for their lives in an arena of death! But that's not the *real* problem. The problems are *within* the minds and hearts of the **New Mutants.** Possibly the most revealing character story ever. Can **Rahne** cope with Goddesshood? Can **Roberto, Sam** and the rest decide for themselves the course of wisdom and right in the midst of a sea of lies? The trouble starts when they *win.*

DAREDEVIL #200—Written by DENNY O'NEIL. Pencils by WILLIAM JOHNSON. At last, the issue you've been anticipating—and **Daredevil's** been dreading—as the revived and revenge-crazed **Bullseye,** the deadliest assassin alive, comes after **DD.** Sure, **Bullseye's** always been defeated before. This time, though, he has an unbeatable edge, and their battle rages from **Dark Wind's Island** to a dizzying climax in the spires of New York City. Not for the weak of heart.

KING CONAN #19—Written by ALAN ZELENETZ. Pencils by MARC SYLVESTRI. Inks by RUDY NEBRES. When beautiful **Queen Zenobia** is captured by the pirate **Iron Bones, King Conan** sets sail on a hair-raising rescue mission. But—maybe she doesn't *want* to be rescued!

MOON KNIGHT SPECIAL EDITION #1 (Limited Series)—It's hard to believe, after more than thirty issues of the **Jet and Silver Crusader's** adventures, that there was a time when **Moon Knight** did not have his own book! Now Marvel re-presents, for your viewing pleasure, the original **Moon Knight** epics that DOUG MOENCH and BILL SIENKIEWICZ created for the **Hulk Magazine.** These are the stories that inspired fandom to demand that **Moon Knight** have a solo series. Kicking off this three-issue Baxter-paper series is "The Big Blackmail" from **Hulk #13** and "Countdown to Dark" from **#14.** All this plus a portfolio of new artwork and a gorgeous cover painting by BILL SIENKIEWICZ!

COMING ATTRACTIONS

Shipping 7/12/83; on sale 8/2/83:

SPIDER-MAN #246—Written by ROGER STERN. Pencils by JOHN ROMITA, JR. **Spider-Man,** at last punched out by **J. Jonah Jameson... Mary Jane Watson,** the toast of Broadway... **the Black Cat** breaks the bank at Monte Carlo...and **Peter Parker's** greatest fear is revealed...or is it? A special *off-beat* issue guest-starring...the **Watcher.** Never has so much been revealed about so many of **Spider-Man's** friends and foes—including a clue to **MJ's** mysterious past.

CAPTAIN AMERICA #287—Written by J.M. DeMATTEIS. Pencils by MIKE ZECK. Inks by JOHN BEATTY. It's the **Super-Soldier** of the 1940's and the present versus the **Super-Soldier** of the war-torn future **—Deathlok the Demolisher!** The greatest knock-down, drag-out action extravaganza of all!

INDIANA JONES #11—Written by DAVID MICHELINIE. Pencils by KERRY GAMMILL. Our hero begins the most difficult quest of his career, for an object as old as the crucifixion itself! The first issue of a sizzling two-parter, and the best **Indiana Jones** story yet.

HAWKEYE #3 (Limited Series)—Written and pencilled by MARK GRUENWALD. Inks by BRETT BREEDING. He's a master marksman, with a battery of trick gadgets that can stop anyone cold—and we're not talking about **Hawkeye!** Meet **Oddball,** the mad juggler, **Hawkeye's** trickiest and deadliest opponent! There's more—the origin of the valiant and lovely **Mockingbird!** Is she **Hawk's** true love—? Or the latest in a string of heartbreaks? We think you'll like the answer.

RETURN OF THE JEDI #2 (Limited Series)—Written by ARCHIE GOODWIN. Art by AL WILLIAMSON and CARLOS GARZON. Developments so startling, monsters so alien, and contracts so iron-clad, that what can we say except—we're not allowed to say?!?

CRYSTAR #4—Written by JO DUFFY. Pencils by RICARDO VILLAMONTE. Inks by DANNY BULANADI. Special bonus—a cover painting by MICHAEL GOLDEN adorns the tale entitled "Tell Us a Story, Daddy." The story Daddy tells is that of **Crystar** and his followers, who have fought for the protection of their home only to find themselves exiled from Crystalium for all time!

MOON KNIGHT #34 (Direct Only)—Written by TONY ISABELLA. Pencils by WADE HAMPTON. Deadly germ-warfare toxins have infected street kids, destroying their minds and filling them with murderous rage—and strength to match. Killing them will save the city—saving them will cost the life of one of **Moon Knight's** most trusted friends. The choice is clear to the **Marc Spector** side of **Moon Knight's** personality—but *any* choice is tragic. Don't miss "Primal Scream."

ILLYANA & STORM #2 (Limited Series)—Written by CHRIS CLAREMONT. Pencils by JOHN BUSCEMA. Inks by TOM PALMER. For those of you who think you know exactly how this series will end, all we can say is—*WRONG!* At this moment **Illyana's** fate, plus her chances of escape from **Belasco's** domain, hinge upon her unknown powers and the mysterious woman named **Cat.** Will they make it? We're not telling!

MARVEL COMICS

Shipping 7/12/83; on sale 8/2/83:

THOR #337—One character in the Marvel Universe was primarily responsible for drawing Wondrous WALT SIMONSON into comics: **THE MIGHTY THOR.** Now at last WALT, writing, pencilling and inking, begins a year-long stay chronicling the **Thunder God's** adventures! We guarantee he'll set fandom on its ear!

MICRONAUTS #55 (Direct Only)—Written by BILL MANTLO. Pencils by BUTCH GUICE. Inks by KELLY JONES. The tension mounts as "Huntarr Hunts Alone" through a **Karza**-dominated Homeworld to discover the fate of his mother and sister. Even if he finds them both, how can all three possibly escape alive?

KULL #4 (Limited Series/Direct Only)—Written by ALAN ZELENETZ. Cover painting by MICHAEL GOLDEN. This issue spotlights work from our most-requested artists, as JOHN BOLTON, BUTCH GUICE and BILL SIENKIEWICZ spin several tales of action and adventure in the pre-cataclysmic age.

IRON MAN ANNUAL #6—Written by PETER GILLIS. Pencils by LUKE McDONNELL. Trapped in a city where all the inhabitants have god-like power, **Iron Man,** a.k.a. **James Rhodes,** is reduced to a pawn in a struggle between the **Eternals** and the **Deviants.** Not for long though.

Shipping 7/19/83; on sale 8/9/83:

INCREDIBLE HULK #289—Written by BILL MANTLO. Pencils by SAL BUSCEMA. Inks by JOE SINNOTT. **Betty Ross,** to her horror, discovers the treason of her father, **Thunderbolt Ross,** who has delivered the **Hulk** into the clutches of **Modok, A.I.M.,** and the **Abomination.** One man she loves has sent the other love of her life to almost certain doom!

AVENGERS #237—Written by ROGER STERN. Pencils by AL MILGROM. Inks by JOE SINNOTT. **Peter Parker** is broke, which is nothing new. But then he discovers the apparent answer to all his dreams: Join the **Avengers** and make big bucks! **The Assemblers** pay a stipend of $1000 a week, which is more than adequate compensation for facing the breakout at **Project Pegasus** and the combined fury of **Rhino, Moonstone, Blackout** and **Electro,** isn't it? Well, *isn't* it? Hmm...

CONAN THE BARBARIAN #152—Written by MICHAEL FLEISCHER. Pencils by JOHN BUSCEMA. Inks by ERNIE CHAN. It's the mightiest sword of the **Hyborian** age. It has made the **Cimmerian** nigh-invincible. It is also draining him of his very life force. It's "The Dark Blade of Jergal Zadh." And with its hilt in his hands, **Conan** faces his deadliest decision!

MARVEL TALES #157—You can only dump on a guy for so long. After having to flee a battle with the **Green Goblin,** and being called a coward in print, "Spidey Strikes Back!" From the second page, where the Wall-crawler gets the drop on some bank robbers, it's a STAN LEE/STEVE DITKO action-extravaganza just as it appeared in **Spider-Man #19.**

ROM #48—Written by BILL MANTLO. Pencils by SAL BUSCEMA. Inks by IAN AKIN & BRIAN GARVEY. Is **Rom** forsaking his mission and leaving our poor planet at the mercy of the **Dire Wraiths?** You'll find out in this tumultuous tale of timeless triumph!

POWER MAN/IRON FIST #99—Written by KURT BUSIEK. Pencils by ERNIE CHAN. The solo adventure you've been demanding, as **Colleen Wing** and **Misty Knight,** the **Daughters of the Dragon,** battle without the aid of the **Heroes for Hire!**

G.I. JOE #17—Written by LARRY HAMA. Pencils by MIKE VOSBURG. Inks by JON D'AGOSTINO. **Snake Eyes** must stop **Kwinn the Eskimo** from taking a murderous revenge, even if it's against **Snake Eyes'** most hated enemy, **Scarface!**

CLOAK & DAGGER #2 (Limited Series)—Written by BILL MANTLO. Pencils by RICK LEONARDI. Inks by TERRY AUSTIN. **Cloak and Dagger** face a madman who tampers with ordinary headache pills to cause suffering and death to innocent youth. A grim drama for our time , but that's not all. **Cloak** faces his most horrifying personal crisis—for the icy shadows which are his weapons have become...*hungry!*

MARVEL TAILS #1—Written by TOM DeFALCO. Pencils by MARK ARMSTRONG. Inks by JOE ALBELO. "If He Should Punch Me" features the origin of the **Hulk-Bunny!** Also, **Goose Rider, Peter Parker the Spectacular Spider-Ham, Captain Americat,** and more.

X-MEN #175—Written by CHRIS CLAREMONT. Pencils by PAUL SMITH. Inks by BOB WIACEK. "From the Ashes." **Dark Phoenix** Returns—? Double-sized. Of course.

Shipping 7/26/83; on sale 8/16/83:

FANTASTIC FOUR #260—A JOHN BYRNE production. Without **Reed Richards,** can the **Fantastic Three** prevail against **Doctor Doom?** Meanwhile, the **Silver Surfer** has his hands full with **Terrax,** and as for **Reed** himself—that, alas cannot be divulged...yet!

MARVEL TEAM UP #135—Written by BILL MANTLO, from a sugges-

COMING ATTRACTIONS

tion by CHRIS CLAREMONT. Pencils by RON FRENZ. Inks by MIKE ESPOSITO. **Spidey** and the **X-Men's** youngest heroine, **Ariel,** try to stop a group of renegade **Morlocks** from running amok!

IRON MAN #176—Written by DENNY O'NEIL. Pencils by LUKE McDONNELL. Inks by STEVE MITCHELL. **Tony Stark** has vanished without a trace! Meanwhile, **James Rhodes** has become determined to *remain* **Iron Man!**

PETER PARKER #84—Written by BILL MANTLO. Pencils and inks by DAVE SIMONS. A baby has been "Kidnapped," torn from his parents' arms. Seconds are ticking away. The child's fate hangs on **Spider-Man's** speed and ability, and they may not be enough.

DEFENDERS #125—Written by J.M. DeMATTEIS. Pencils by DON PERLIN. Inks by KIM DeMULDER. It's the one we've been leading up to. To save the world, the **Defenders** must...break up! But from the ashes rises a new team! Would you believe ...the **Ex X-Men!?** Also, **Hellcat's** wedding! The debut of **Mad Dog!** And the **Mutant Force** returns! Whew! So much action we took 48 pages to tell it!

STAR WARS #77—Written by JO DUFFY. Pencils by RON FRENZ. Inks by TOM PALMER. Appearing for one issue only—the songstress who will melt your heart and shatter your wine glass. We mean none other than **Leia Organa,** "Chanteuse of the Stars." The rebel alliance may hinge on her ability to entertain a group of ambassadors, and with *her* singing voice, **(Dazzler** she ain't!) the rebels may have to throw down their arms and surrender!

KRULL #1 (Limited Series)—Written by DAVID MICHELINIE. Pencils by BRET BLEVINS. Beginning the two-part adaptation of the Columbia film. **Prince Colwyn** of the planet **Krull** must search for allies willing to fight the **Slayers** and their leader, the awesome **Beast;** allies to help him save the beauteous **Princess Lyssa** and save a world. But who will help him against an absolutely *unbeatable* enemy?

ALPHA FLIGHT #4—A JOHN BYRNE production, guest-starring the **Submariner** and the **Invisible Girl,** and revealing the origin of **Marrina!** We could tell you right here the astonishing secret behind her mission on earth. But we won't.

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #11—Marvel's top people, including such noteworthies as BRIAN BOLLAND, tell you everything you'll ever need to know about all characters from the **Subterraneans** through **Ursa Major.** That includes the **Thing, Thor,** and other biggies, folks! And remember that direct copies will have no UPC box on the covers!

THOR ANNUAL #11—Presenting the life and times of **Thor the Mighty.** ALAN ZELENETZ, BOB HALL and VINCE COLLETTA chronicle the most momentous occasions in the colorful career of everybody's best loved **Thunder God.** Bonus feature—The forging of mystic **Mjolnir!**

FROM THE EPIC LINE

EPIC ILLUSTRATED #20 (Shipping 7/15/83, cover dated October)—A cover by Arthur Suydam is just the beginning of an issue that features: "Chuntarr the Undaunted" by ROGER STERN and VICTOR De La FUENTE; the first chapter of "The Sacred and the Profane" by DEAN MOTTER and KEN STEACY (a star-spanning epic of nuns in space!).

DREADSTAR #6 (Direct Only/Shipping 7/26/83, cover dated September)—More high action and adventure in outer space as **Vanth Dreadstar** and company take on a planetary blockade created by the evil **Instrumentality!** And the most exciting second feature we can imagine, by none other than BERNI WRIGHTSON: "The Interstellar Toybox!"

MARVEL MAGAZINES:

SAVAGE SWORD OF CONAN #93 (Shipping 7/12/83, cover dated October)—Written by MICHAEL FLEISCHER. Pencils by JOHN BUSCEMA. Cover by BOB LARKIN. By popular demand, the return of **Captain Bor'agh Sharag!** It's excellent!

MARVEL FANFARE #11 (Shipping 7/19/83, cover dated November)—Part two of the **Black Widow's** solo series, in which **Natasha** finds herself "Back in the U.S.S.R." Her mission—to try and find her missing chauffeur and companion, Ivan. Written by RALPH MACCHIO, with art and cover by GEORGE PEREZ.

BLIP #8 (Shipping 7/19/83, cover dated September)—More of the regular columns, including tips on how to beat video games,

MARVEL AGE #8 (Shipping 7/19)—Fans of mutant madness take note, for this issue we explore the origins of the **Nightcrawler** miniseries.

While we never knowingly print inaccurate information in these pages, Marvel Comics reserves the right to make any changes which may become necessary. We're sorry for any inconvenience this may cause.

—The Bullpen.

REMINDER TO RETAIL STORE OWNERS:

You still have time to have your store listed in almost every Marvel Comic for $250 for a two month placement. Just fill out the coupon, include your check (made out to Kalish, Quigley & Rosen), and send to:
Kalish, Quigley & Rosen
667 Madison Avenue
New York, N.Y. 10021

Important Notice:
The next closing date for this offer is 6-1-83. Get your listing in while there's still room. If you have a catalogue, we will mention it at no extra cost.

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NEWS WATCH

Starting with issue #7, MARVEL AGE will be going to 32 pages. In the grand tradition of "How To Draw Comics The Marvel Way", MARVEL AGE will begin running a series of articles and features aimed at the aspiring artist and writer who would like to break into the comic business.

In addition to "How to" articles by Marvel professionals, we will be running features on how to submit samples, and what we're looking for from new talent. We'll also show you how a comic book is made by taking an issue of our most popular series, THE X-MEN, and following it from plot conference to completion through the various stages with interviews by and with the creators involved. We will also run articles by professionals in the field who will be critiquing their early work in a learn-by-example-style format.

This will be an opportunity for Marvel readers to benefit from the knowledge and experience of people like Walt Simonson, Paul Smith, Terry Austin, Bill Sienkiewicz, Chris Claremont, our Editors. AND a man who has devoted long hours the search for and shaping of new talent, Jim Shooter.

The expansion of MARVEL AGE to 32 pages will allow us to see the additional pages to run occasional try-out jobs of people who are trying to break into comics on a professional basis. Jim Shooter has a lot of submissions in his office from people who read his Shooter's Page in MARVEL FANFARE, people who are good, really good, but just don't have the experience to start right into doing professional work in a book on a monthly basis. They need an Editor to work with them, a story to work on, and a place for the story to see print.

For many, being published in MARVEL AGE will be the first step on the road to becoming a professional. These will be the BEST, and ONLY the best people doing Marvel stories, with Marvel characters, assisted by Marvel Editors in a try-out forum. We see this as an opportunity for a few people to receive the professional-level critiques and assistance necessary to make the transition from fan to pro, in a forum uniquely suited to this purpose. And we see this as an opportunity for ALL Marvel readers to share in the experience.

Imagine the cover of G.I. Joe #14 exploding onto your screen. After a spilt-second pause, the cover opens to reveal – the Joes, in full battle array, slugging it out against the hordes of arch-enemy Cobra!

We're speaking of the G.I. Joe ads that have been running on local stations all over the country.

The talented artists from Marvel Productions have given us thrity seconds of fully animated excitement, the newest of which will begin April 18 and air for seven weeks thereafter. See the Joes fighting their way across a snowy waste, all the time not realizing that their real foe is Destro, the master tactician of Cobra. How will they survive? You'll have to pick up the comic to find out! (Plug! Plug!)

A mere two months later there'll be six more weeks of slam-bang action as the Joes fight a losing battle against Cobra at the U.S. Treasury in Washington, straight from the pages of issue #16.

As for further adventures of the G.I. Joes, both on TV and in their own monthly book, all we can say is... Stay Tuned!

Editorially, we here at Marvel are always trying to top ourselves. Now, however, with our commitment to increase Marvel participating at comic book conventions in 1983, we found ourselves in a tricky position. Heck, we already have at least one or two of our editors or freelancers (usually more) at all large conventions, and usually at most small ones as well. We provide slide shows, displays and giveaways – what more can we do?

In the case of the San Diego Comic Convention, being held the weekend of August 5th at the San Diego Convention and Perfomring Arts Center, we decided – let's go for it! Instead of sending a few of our fabulous folks to this, one of the year's major conventions, we decided to send the whole blamed Editorial staff!

Convention attendees will be able to meet and talk with the big guy himself, Jim Shooter, plus Louise Jones (X-Men, Star Wars); Larry Hama (Conan); Denny O'Neil (Daredevil, Moon Knight); Mark Gruenwald (Avengers, Official Handbook of the Marvel Universe); Al Milgrom (Fanfare); Tom DeFalco (Spider-Man); Carl Potts (Defenders, Hulk) Ralph Macchio (Micronauts, Crystar); Bob Budiansky (Kree/Skrull War, Rock & Rule); Archie Goodwin and Jo Duffy (Epic Illustrated, Dreadstar, Coyote)

We are working closely with the cooperative San Diego folks, sending out pre-convention publicity and arranging as many panels and seminar workshops as possible.

Our erudite Editors want to meet with the fans, tell you what's on their minds and, most of all, find out what's on *your* mind!

THE KREE/SKRULL WAR, the direct-only Baxter-stock reprint of the famous interstellar war that raged through the pages of AVENGERS #93-97, will appear in two 64-page books. The first will ship May 3, and the second June 7. Story and art are by ROY THOMAS and NEAL ADAMS, with seven pages of new material by ALAN ZELENETZ, WALT SIMONSON, and TOM PALMER, plus a new cover by SIMONSON.

An Interview with Klaus Janson

by Mark Lerer and Steve Ringgenberg

Klaus Janson was born in 1952 in Coburg, near Frankfurt, Germany. He moved with his family to Bridgeport, Connecticut in 1957. Klaus's first experience with comics came when he was about six years old. He remembers learning to read and write English from the Mort Weisinger-edited Superman books. At first making pictures from cutting out and pasting up, Klaus started to draw when he was about eight or nine years old. He became interested in fandom as a teenager,and following a year working for Dick Giordano inking backgrounds and secondary figures, began his professional career with Marvel in 1973, inking Rich Buckler's pencils for the Black Panther series in JUNGLE ACTION. Since then, Klaus Janson has inked a number of pencilers, most recently Frank Miller for DAREDEVIL. He debuted as a penciler recently when he inherited DAREDEVIL from Miller.

MARVEL AGE: How do you enjoy penciling, which is new for you, as opposed to inking?

JANSON: It's a big jump from inking to penciling, and, in fact, I don't feel I've landed yet, you know, on the other side. But although my transition from inker more than I thought I ever would. I'm learning that I don't have to be afraid of penciling, which I had been all my life.

I am also learning anew that I love to draw, and this is a feeling that I haven't been in touch with since I was a little kid. Drawing is a very personal experience. It's hard to draw and then show your drawing to an audience without letting yourself in for the insecurity that may come from criticism or rejection.

MARVEL AGE: How do you work as a penciler?

JANSON: I prefer to work from a full script. After I get a script from Denny O'Neil, I'll lay the story out on 8½ by 11 typewriter paper to see how it works, how it looks. Frequently I'll make two layouts, and combine the best of the two into the layout that I'll use. I'll blow that layout up on my artograph, transferring it to the 11 by 17 comic book page size. Once the layout is down, I begin to tighten up the drawings with my pencil. I try to leave my pencil drawings as loose as possi-

ble, but occasionally I'll pencil something very tightly for the sake of the office – just to let them know I can really pencil. I can pencil a page in about four or five hours, which is surprisingly fast to me.

If I have any problems drawing a particular shot, I'll take a photograph and make a drawing from that, or I'll have a friend model for me. I'm pleased to say that I'm using photographs less now, and I very rarely duplicate a photo exactly in a drawing, but a photograph can be very helpful to refer to when I can't quite "get" a particular pose. And since DAREDEVIL takes place in New York, I have shelves and shelves of photographs of New York city at home which I refer to constantly.

I like to pencil the entire story completely before I begin inking it, but I can't always. After I pencil pages, I send them to Joe Rosen for lettering. If he hasn't returned them by the time the deadline gets close, I may sit down and start to ink a page that I've just finished penciling.

MARVEL AGE: How did your inking style develop?

JANSON: The inkers who have influenced my style the most are Dick Giordano and Tom Palmer. It goes without saying that they are among the best inkers in the field. I also admire Terry Austin's work.

I began my inking career using a brush exclusively, because Dick used a brush, and when I discovered that Neal Adams inked with a pen, I figured that it *must* be okay to use a pen. Now I've come to use a Hunt's 103 Mapping Point Pen for much of my work, expecially on the figures, laying in the black areas, for example the wrinkles in clothing, with a brush. I couldn't ink an entire story with pen alone.

MARVEL AGE: Tell us about your working relationships with the pencillers you've enjoyed the most.

JANSON: My relationship with Frank Miller on DAREDEVIL was excellent. Frank gave me complete creative freedom, and because we were each working toward the same goal, and we meshed, what we did was interesting to look at. I'm fascinated by the ways our stuff changed over the two or three years we were on the book.

I also found inking John Buscema to be rewarding. I inked a Man-Thing Annual that he drew, and also a black-and-white Conan story which stood for a year or two as the best thing I had ever done.

MARVEL AGE: In conclusion, what are your favorite Marvel comics?

JANSON: Consistently I've loved the Hulk. Bill Mantlo, Sal Buscema, and Joe Sinnott are doing a great job with that book. I think John Romita Jr.'s Spider-Man is wonderful. Also, Neal Adams said recently that Walt Simonson was on the verge of something big, and although saying that may be a curse more than anything else, I think it's true. Kevin Nowlan's MOON KNIGHT is good, and I've enjoyed his work from the time he was doing illoes for fanzines.

The Future of DAREDEVIL

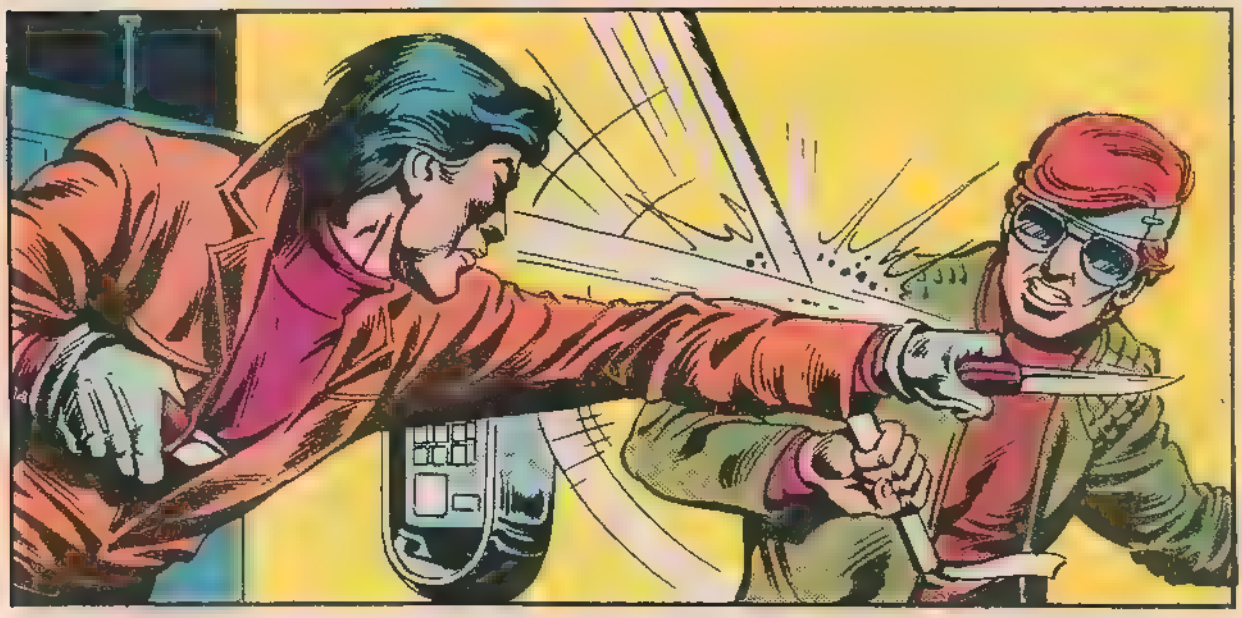
by Mark Lerer and Pat O'Neill

Issue #197 will introduce a new creative team to DAREDEVIL, and a new direction to this established Marvel character.

Penciler William Johnson, a native of New York City, attended New York's High School of Art and Design, and has an interest in Japanese culture that grew out of his interest in the martial arts. "I enjoyed drawing MASTER OF KUNG FU for Marvel. In fact, I got into kung fu and karate well before the Bruce Lee craze. Eventually I became interested in all aspects of Japanese culture, and I'm looking forward to our upcoming storyline which takes Daredevil to Japan."

DAREDEVIL's editor, veteran Denny O'Neil, will write the series. "I'd like to explore those avenues that Frank Miller opened up to make Daredevil more than just another swashbuckling superhero. For example," Denny explains, "Frank introduced us to Daredevil's underworld contacts. Future stories will examine the hero's relationships to both the underworld and the legal system. Matt Murdock is a lawyer who understands justice as due process of law. His alter ego Daredevil, however, takes the law into his own hands. This is a personal conflict which we'll have Matt/Daredevil resolve through the development of his personal morality.

"If Daredevil can be called a vigilante," continues O'Neil, "he is very different from Marvel's vigilante character The

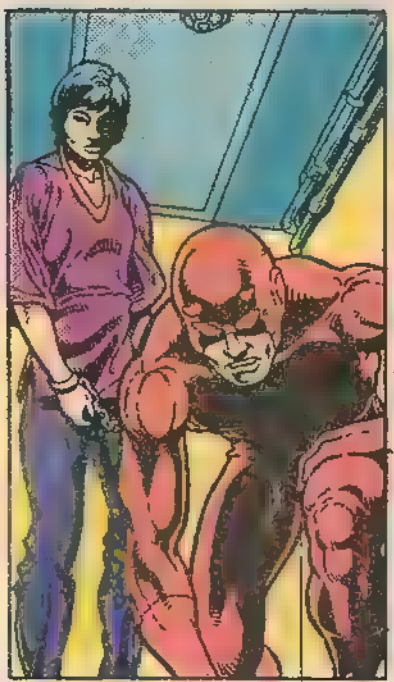


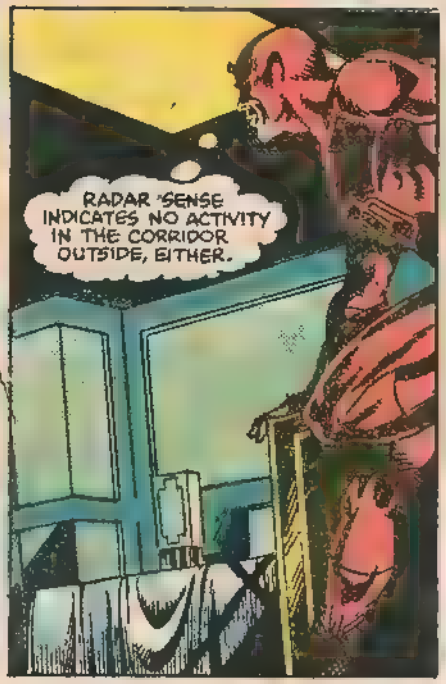
HER HEARTBEAT IS STEADY. SHE'S TELLING THE TRUTH.
I BELIEVE YOU. THIS IS A RESTAURANT, RIGHT?
A RICE SHOP.
LET'S DUCK IN HERE BEFORE WE FREEZE TO DEATH.

Punisher. Daredevil is less interested in punishing the criminal than in helping the victim. Unlike The Punisher, he does not hate the criminal as much as feel outrage at the injustice of crime. To say that Daredevil hates the sin and not the sinner reveals that I have strong ideas about Matt's religious background. Matt is a very moral man, but he is not perfect; he does not always turn the other cheek. He is not a pacifist, and his fighting crime as Daredevil shows that he feels the courts can be flawed or the police ineffective in dispensing justice or preventing crime. But he also understands that our society cannot turn law enforcement over to private hands without taking great risks."

Bill and Denny's stories will have a sophisticated, downbeat flavor that DAREDEVIL readers have come to enjoy. The setting, New York City, will be an important part of the series. Violence will be a central metaphor in many of the stories. Also look for Matt Murdock's blindness used as a symbol representing the blindness of justice.

"Bill, my assistant editor Linda Grant, and I have discussed the character of Matt Murdock thoroughly," tells Denny. "He is an interesting man, full of contradictions. Many aspects of his character that have never been touched on will come out in the issues ahead. We see Matt and Daredevil as two facets of a modern man, obsessed with the need for justice."





A Special Newswatch Feature:

A New Look at Marvel Comics

by Mark Lerer

A subtle but important change is coming to every Marvel comic in 1983. Starting with books dated October, the covers of all your favorite characters' adventures will carry a striking, new masthead! The masthead is that device by which Marvel declares itself on the covers of all of its magazines, the display of the issue number, date, major character, the word "Marvel," and those mysterious numbers which mean something only to shippers and wholesalers. Beginning with the October releases, the proud stripe across the top of the cover that blares "Marvel Comics Group" will be gone, retired (with proper ceremony, of course) in favor of a neatly organized rectangle which will sit in the upper left hand corner with the likeness of the title's major hero(es). The result, we think, is a bold and elegant corner insignia, reminiscent of the original Marvel trademark which Stan Lee pioneered.

The "new" look recalls the excitement that the original, classic Marvel masthead generated. The original masthead first appeared on the cover of FANTASTIC FOUR #14 (May, 1963), and soon it graced every Marvel issue from X-MEN to MILLIE THE MODEL. Perhaps you remember the famous ad which appeared in the 1965 FANTASTIC FOUR ANNUAL:

> NOW HEAR THIS: It can't be a mildly magnificent Marvel mag unless it says Marvel up in the cover trademark!
>
> And if you're too lazy to go pokin' around at trademarks, you'll just have to memorize all our titanic titles!
>
> We don't care which system you use, as long as you're never fooled by the shoddy "Brand Ecch" imitations which are popping up like pimples!
>
> So face front! We're marching to new greatness in this, the Marvel Age of Comics, and it just won't be a parade without you!

In other words, the House of Ideas had a style—an immediately recognizable verve, symbolized by the character whose portrait proudly sat in the cover corner, whether a superhero, a fighting commando like SGT. FURY, a humorous comedy cut-up, or a weird bug-eyed monster from outer space.

The Marvel masthead underwent several revisions through the years, until it was radically altered in 1971. With the November, 1971, issues, Marvel re-organized its cover format, placing "Marvel Comics Group," issue numbers, dates, and what-not into the now-familiar banner, or stripe, running the width of the comic across the top. This design, too, has been modified subtly several times, but the horizontal band has been the constant for the last twelve years. Although it is a striking design, the banner-oriented trademark has the disadvantage of providing less space for the actual cover illustration. If the new design is inspired by tradition, it also serves to give a bolder, more graphically beautiful cover by making the trademark smaller. Eliminating the banner allows the logo (which is the name of the magazine, like *The Amazing Spider-Man*, for instance) to be set closer to the top of the page, providing a full inch more of cover art. Devoting more room to art of course gives more freedom to the cover artist, and ultimately facilitates the editorial effort to provide as wide a variety as possible of distinctive, imaginative cover designs. Very simply, the new masthead helps make that delicious display of new Marvel titles at your comic shop an exciting visual event.

The line of EPIC comics, by the way, will carry its version of the new Marvel masthead, while maintaining its own identity symbolically represented by the graphic letter "e." This will eliminate any confusion as to which company is publishing the high-quality, creator-owned comics that are taking the world of graphic fantasy by storm.

It seems that a call for a fresher, cleaner cover look has been voiced for years. Partisans of a Marvel Renaissance wanted a look as distinct from the banner-trademark comics as those were from the format that preceded them. Also, Marvel's effort in the field of direct-sales marketing, a system by which our comics are sold directly through a national network of independently owned comic book shops, required an efficient method of organizing circulation information on the books themselves. Editor Al Milgrom recalls that marvel's President Jim Galton was among those who raised the question of whether Marvel's covers need look cluttered. Al was vociferous: they needn't *look* cluttered, and they needn't *be* cluttered! As editor of THE HULK, DR. STRANGE, and FANTASTIC FOUR, Al had been trying for years to circumvent

unnecessary cover-clutter, at times going to great pains reorganizing mastheads and logos whenever production contingencies made it possible.

"You've got to get rid of that stripe!" Milgrom passionately announced. "Face it. The way we're going to make a comic book cover more interesting, more exciting, and more appealing to our readers is to give the artist more room to draw an exciting picture!" Milgrom led the fight to banish the stripe at a recent editorial conference.

"My objection was minimal, really," recalls editor Mark Gruenwald. "I had made my peace with the banner by coordinating it with the colors on my covers, incorporating it into the cover design. It was my small editorial solution, of which I was proud, but the prevailing consensus favored a change."

As do all far-reaching and monumental decisions on the tenth floor of 387 Park Avenue South, the resolution of the controversy was placed in the able hands of Editor in Chief Jim Shooter. "The first thing I did," remembers Jim, "was to have the editors, with their most trusted production personnel, work up proposals and sketches, for a new masthead. The variety of ideas we came up with was wild. We considered all sorts of things: a stripe along the side, a box in the corner, a box in the *other* corner, just about every arrangment of the necessary elements. The choice of which proposal to go with was difficult, until one day when Stan came into town for a visit. Stan reminded me that the *sine qua non* of the Marvel Magazine was the famous small picture of the title hero that went with the logo. You know, that little picture of Spider-Man, or gallery of Avengers up in the upper left hand corner of the cover. That element is so quintessentially Marvel, we couldn't do without it. From there, the rest was easy."

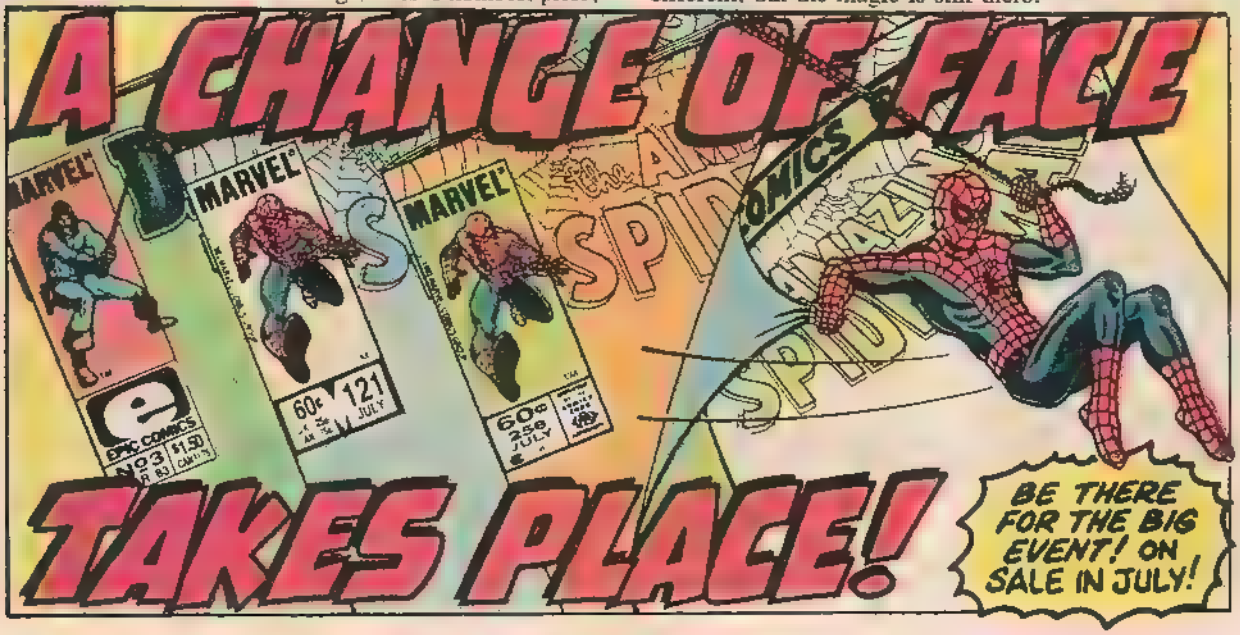
A composite sketch of what the new masthead would look like resembled the classic Marvel masthead of the 1960's. The most prominent change is the placement of the single word "Marvel" in lieu of "Marvel Comics Group," by now an unnecessary redundancy. "Marvel" sits right above the little portrait of the character. Underneath the character's likeness are arranged the issue number, date, circulation code, price, and seal of the Comics Code. The direct-sale titles bear a variation of this design, with a silhouette "M" containing the issue number, price, and date. (Because direct-sales books are sold through independent comics shops, no Comics Code Authority seal is necessary.) Jim consulted with the editor of the Epic Comics line, Archie Goodwin, regarding the version for the Epic covers. The final sketches, made by production ace Joe Albelo, Jim approved and turned over to assistant production supervisor Ron Zalme to actually render. Ron put together two or three renderings of the masthead with subtle variations. The final choices, which will appear on all Marvel titles later this year, are reproduced below. And everyone was happy.

Except Ron Zalme.

Not that Ron objected to the final designs. Quite the opposite—"I think the idea of revising the masthead was a good one, and I'm happy with the way they turned out. I'm just a little bummed because I'm the guy who has to go ahead and make up a masthead for each one of our forty-odd titles! And when you consider that the AVENGERS masthead has to change every time that the group's line-up changes. . . ."

At last glance, Ron was well on the way to completing "masters" for all the titles, the original mastheads from which the photostats that are pasted on the covers are shot. Aided by the capable production talents of Joe Albelo, and supervised by Production Chief Danny Crespi, Ron does a Herculean task, the reward for which is great —every week or so, Ron is unchained from his drawing board for a few minutes. (He normally has his meals brought to him by Morrie Kuramoto.)

With the Marvel Bullpen littered with a library of new mastheads to be pasted onto upcoming covers, everyone from Stan on down is eager to see how Marveldom Assembled will receive our new look. Everyone who's seen what the covers will look like with the revamped design is enthusiastic. We think you, the loyal Marvel reader, will enjoy the cleaner, bolder look. We think you'll respond with praise to the extra room our artists have to dazzle you with their displays. We think you'll appreciate the understated way in which the new covers will identify themselves as incorrigibly Marvel. Let us know! Go down to your local comic book supplier, scrutinize the smorgasbord of four-color wonder that beckons from beneath our latest aesthetic tidbit, and dig in! The masthead may be different, but the magic is still there!



The Making of HOBGOBLIN

by Steve Ringgenberg

In comic shops everywhere, fans are getting together, comparing clues, trying to determine which are the red herrings and which are the actual hints that will point unerringly to the identity of...

the Hobgoblin.

Soaring through the night on his incredible goblin glider, cackling madly, with strength that can overcome even the Amazing Spider-Man, soars the most controversial villain since Doctor Octopus. His name is...

the Hobgoblin.

Who is this incredible character? How did he come to be?

The answers to these questions are shrouded in mystery. According to the Hobgoblin's creator, Roger Stern, scripter on The Amazing Spider-Man, readers will be kept guessing as to the Hobgoblin's true identity. He will admit, though, that it is someone who already exists in the series continuity. So the clues are there—for anyone who can sort true from false, fact from fiction.

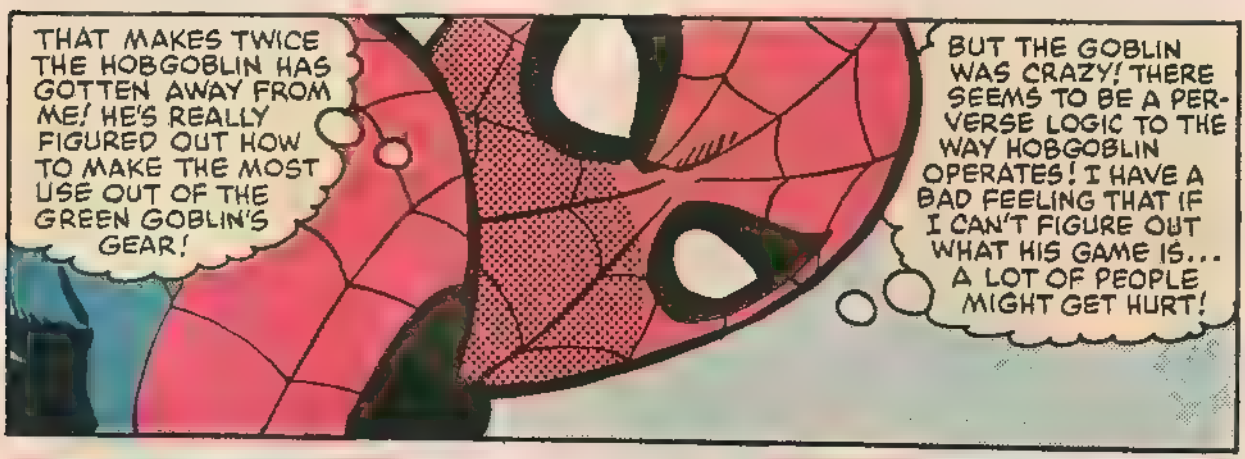
As for how the Hobgoblin came to be, well, that has a lot to do with the demands of Spider-Man's loyal readers.

"People keep wanting to see their favorite villains return; characters like Doctor Octopus and the Vulture," said Stern. "That's fine. I love those characters. But I want new characters and new villains as well.

"One of the most frequent requests I got was for the Green Goblin. People consider him to be *the* Spider-Man villain. They wanted the Goblin back. I wanted to create a new villain...so I decided to do a villain who is sort of a *new* Green Goblin."

The Green Goblin, for those just returning from a twenty-year-stay on another planet, was one of Spidey's earliest and deadliest foes (his early appearances are currently appearing in Marvel Tales). Clad in green and purple, his first appearance carried the cover copy "Does the Green Goblin look cute to you?...Well, forget it! He's the most...dangerous foe Spidey's ever fought!"

That was putting it mildly! The Goblin plagued Spider-Man for years. Eventually revealed to be Norman


THAT MAKES TWICE THE HOBGOBLIN HAS GOTTEN AWAY FROM ME! HE'S REALLY FIGURED OUT HOW TO MAKE THE MOST USE OUT OF THE GREEN GOBLIN'S GEAR!
BUT THE GOBLIN WAS CRAZY! THERE SEEMS TO BE A PERVERSE LOGIC TO THE WAY HOBGOBLIN OPERATES! I HAVE A BAD FEELING THAT IF I CAN'T FIGURE OUT WHAT HIS GAME IS... A LOT OF PEOPLE MIGHT GET HURT!
I HAVE A NAME FOR YOU NOW, MISTER HOBGOBLIN. ALL I HAVE TO DO IS TRACK YOU DOWN!

Osborn, the father of Peter Parker's close friend Harry, the Goblin's career continued even after Osborn's death as a series of Goblin impersonators tangled with the wallcrawler.

However, Stern took a different tack with the Hobgoblin in Amazing Spider-Man #238. There, the fans saw how The Hobgoblin came to be through Spider-Man's brief carelessness by allowing a bankrobber to get away.

The bankrobber stumbled upon an old hideaway of Norman Osborn's and unknowingly led a man (whose face was cloaked in shadows) to the spot. This mystery man ruthlessly engineered the bankrobber's death, made modifications on the costume, and became the murderous Hobgoblin.

Fans grabbed up copies of issue #238, certain that they were witnessing the start of a major battle against an exciting new villain. And they were not disappointed. Their response was instantaneous, and guesses as to the Hobgoblin's true identity came pouring in to the Marvel offices. The speculations ranged from Peter Parker's photographer rival, Lance Bannon, to middle-aged publisher J. Jonah Jameson.

Fans who have not guessed accurately can consider themselves lucky. All those who have known Hobgoblin's secret identity have come to an untimely end. "The Hobgoblin will use underlings from time to time," said Stern, "but if any of them happen to find out who he is, then heaven help them. I know I wouldn't want to be the Hobgoblin's underling."

Then, as fans speculated, the Hobgoblin made his first foray against Spider-Man in issue #239. Although he was a little uncomfortable about battling the wallcrawler so early in his career, he was still confident, and sailed into combat cackling and sure of his power.

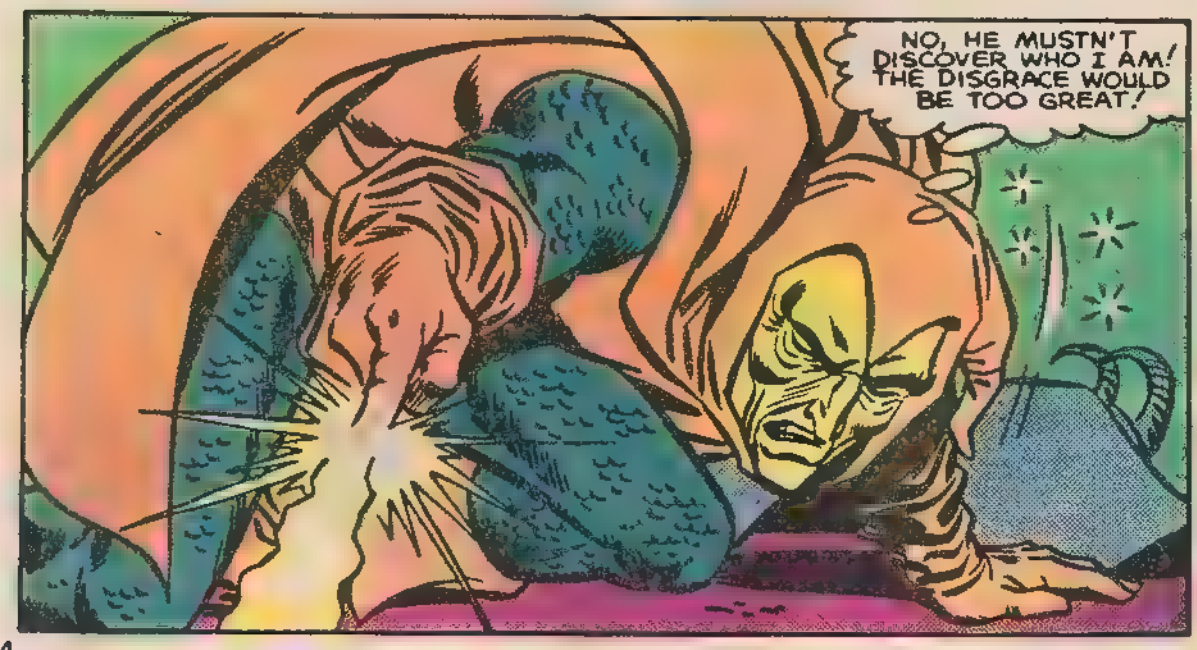
Spidey cleaned his clock for him.

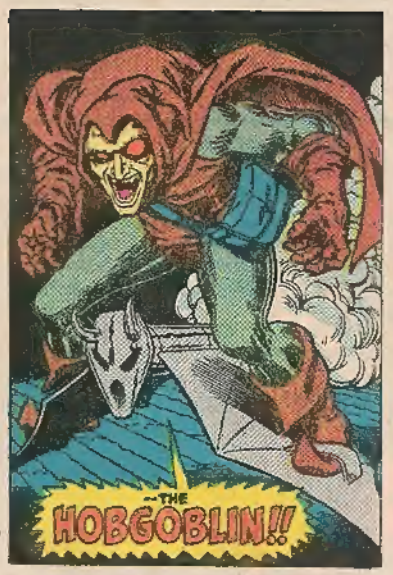
It's hard to keep a good...or bad...man down, however.

In issues #244 and #245, the Hobgoblin will search for the secret to the Green Goblin's superhuman strength. "The Goblin's physical strength was always kind of vague," said Stern. "How is this guy so strong? He's trading punches with Spider-Man, and Spider-Man is *real* tough. So we get into that, and we get into how you fly around town straddling what is basically a jet engine."

And in Peter Parker #85, the secret will be discovered! The tighter continuity between the three new Spider-Man titles (Amazing, Peter Parker, Marvel Team-Up, plus the fourth, Marvel Tales) allows less waiting time between parts of a multi-issue epic. Therefore, even though the Hobgoblin made his first appearance in Amazing Spider-Man, the sequence of events that leads to his becoming a truly worthy foe of the webhead's occurs in Peter Parker, the Spectacular Spider-Man #85.

The closer link between the Spider-Man titles was engineered by editor Tom DeFalco, who oversaw the creation of the Hobgoblin. DeFalco liked Stern's basic concept and helped provide some modifications. For example, the original idea was that someone fleeing from a crime would stumble across one of Norman Osborn's Goblin hideaways. It was decided that it would be more





effective to have someone else discover the cache and lead the future Hobgoblin to the spot. Only one man knew the real identity of the Hobgoblin, and he was soon murdered...

"Unlike the Green Goblin who was insane, this guy is sane," said Stern. "Dangerously sane. Hobgoblin approaches everything in a very analytic manner. He studies things. He's a great—I wouldn't say schemer—but a very good planner."

After outlining the Hobgoblin's character and personality, Stern and DeFalco went to artist John Romita, Jr. and asked him to design the Hobgoblin. John's basic instructions were to make the Hobgoblin look more maniacal than his predecessor, but to keep the medieval look of the character, including the heavy cloak and tunic and chain mail effect. "If I were going off to battle Spider-Man," commented Stern, "I'd pad myself as best I could."

After weeks of discussion, Romita came up with the Hobgoblin in his final, fearsome form. He included an overhanging cowl for, "the look that I always wished the Green Goblin had—a meaner, more murderous look."

It was then left for colorist Andy Yanchus to provide a suitable color scheme. A change was needed from the original Goblin's color scheme. Looking for colors that were "spooky and mysterious," but did not duplicate Spider-Man's colors, Yanchus tried about a half a dozen different combinations before settling on the Hobgoblin's current orange and dark blue-gray—an appropriately Halloweenish look.

Even the mask was redesigned to make it more menacing. "Big eyeballs—bulging eyeballs—and a heavy brow have always looked scary to me," explained Romita.

And the face under the mask?

"The Hobgoblin is partially into this for the ego of the thing, for the release it gives him. So that's a clue to his identity right there. In that respect he's sort of like Peter Parker in his early days," said Stern.

As for the future plans of the Hobgoblin, they are diverse and formidable. In addition to acquiring the strength that enabled the original Goblin to juggle furniture like cardboard, there are many other things that the Hobgoblin can do to occupy his time.

Reading, for example. One advantage that the Hobgoblin has over other foes of Spider-Man is that he has Norman Osborne's journals, in which Osborne detailed his career in crime and his struggles against Spider-Man. Not only will they enable the Hobgoblin to learn from his namesake's errors, but they have limitless potential for misuse in his hands.

"He could try to extort money from Harry Osborne," claimed Stern. "He could say, 'Hi, here's evidence in your father's own handwriting that he was the Green Goblin. Fork over the bread!' " This, of course, could also be one of Stern's fabled red herrings, for one possibility for the Hobgoblin's identity is Harry Osborne himself.

And there is always the possibility that the Hobgoblin will run across Spider-Man's identity somewhere in the journals, since Norman Osborne did learn this information before he died. "For all Spider-Man knows," said Stern, "The Hobgoblin might know who *he* is...which is something that could ruin Peter Parker's sleep."

Or worse!

LETTERS

Dear Carol,

I really like MARVEL AGE except for one thing. It isn't big enough! I can't complain, though, my subscription service sends it to me free, being that they get it really cheap from you guys. Do you write the Newswatch column? You should put the writer's initials at the end of each section.

Does anybody at Marvel have a sheet showing the printable colors and their code notations? I'm begging my parents for a set of Dr. Martin's dyes for my birthday in April, and a code sheet of some kind would be useful. Would something like that come with the dyes? Artists like Klaus Janson, Steve Leialoha, and Tom Palmer can color. I figure it would be a valuable asset.

I have heard that many Marvel staffers start out working as "gofers" at the offices of ol' MCG. You wouldn't happen to have a similar type of job that could be sent here to the West Coast to be done, would you? I could try proofreading, or does the editor do that? Oh, well. . . .

Thanks for your time and make mine Marvel!

Sincerely,
Pat Broderick
3766 Caravella Drive
San Jose, CA 95117

Good news! MARVEL AGE will be expanding to 32 pages with issue #7 so that we can run more of the information our readers want to see. We will run articles on how comics are made; how to ink, pencil, letter, color, etc; try-out jobs by new artists and writers; and more inside information on Marvel Comics.

In answer to your question about coloring sheets: the sheet is a listing of printers colors and percentages used only in the production of color comics. It wouldn't be available with your set of Dr. Martins dyes.

No luck on becoming a "gofer" at Marvel. Our "gofers" work for us under our internship program. Interns are local high school students who work for us during the school year. Their counselors make special arrangements with us, and the guys work for scholastic credit. They're mostly aspiring artists and writers, with a great deal of comics knowledge, and pitch in wherever and whenever they're needed. The guys work under the supervision of Jim Shooter's Assistant, Lynn, and we'd be lost without them! Thanks Kyle, Rob, Mark, Jose I, and Jose II.

Dear Marvel Age,

This is a great magazine. How's about this for the title of your lettercolumn: "The Marvel Age Letters Page"?

Randy Whitney
168 Warwick Drive
Campbell, CA 95008

Dear Stan and Company,

This MARVEL AGE thing is great! It's cheap, informative, and perfect for us True Believers. We get to find out what's going on in the Marvel Universe.

A good name for your letter page would be "The Marvel Age Letters Page."

A great fan,
Kaylan Koski
Los Angeles, CA

Dear Marvelites,

I've been with you ever since AMAZING ADULT FANTASY #1, featuring the appearance of Doctor Droom. My question is why all of a sudden are there so many different #1 comics flooding the market? I believe you guys should concentrate more time on your long running titles instead of starting so many new ones.

With MARVEL AGE, all the news you're charging us a quarter for can be gained for free in advertisements, from dealers, and fanzines. I mean you guys really want every last quarter?

Puzzled.
S. D. Santos
Staten Island, NY

Concentrate more time on our long running titles, S.D.? Perhaps you've missed some new developments in the Marvel universe. You must have missed the recent changes in the DEFENDERS, the addition of the Beast, Angel, Iceman, etc. to the lineup; and haven't you heard about the latest developments in the Spider-Man titles, the end of Peter Parker's college career, and the upcoming wedding; and you must have missed the announcement that Walt Simonson will be taking over penciling on THOR, and his startling plans for Thor and Don Blake. But what about the changes in IRON MAN, and the HULK? AND there'll be a new member added to the X-MEN and a *radical* change to one of the regular team.

As for the price of MARVEL AGE, I'll let our readers answer that one. . .

Dear People,

Love your new magazine. Since I'm strictly a Marvel fan, I like the idea of a magazine devoted entirely to news and articles about Marvel. Just make sure you keep entirely to the truth and don't try to make lies up to cover flops or mistakes, like a few companies around would. I like the price, too—it's better than paying $2.50 for a book which may contain a few pages about Marvel.

It doesn't mess up my budget either; I can always afford to spend an extra 25¢. The only thing I don't like is that I missed the first issue. But, that's not your fault. How about something short, sweet, and simple for the letter column like "Marvel Page"?

Jason Hoelscher
318 Lithio
Webster Grove, MO 63119

Dear Marvel Age,

I'm glad to hear you have a letters page now, and I want you to know, I can't think of a name for your column. If anything turns up, you'll get it as fast as I can write it.

I and many of my friends who read MARVEL AGE would really like to get some more basic information on the JLA/AVENGERS TEAM-UP coming out this summer. I'm sure there must be a lot of comic book fanatics out there who are yearning for some more data on the mag.

I for one would like to know the line-up on both teams and some hints about the plot. I understand that you guys give some pretty good information on upcoming comics. Sorry about not having a name for your column, but I'm sure someone will come up with one.

Mitchell M. Torres
40-59 Warren Street
Queens, NY 11373

Dear Everybody,

I have been waiting for a fanzine from Marvel for a long time! It was well worth the wait.

In fact I was trying to sign up for a subscription months before MARVEL AGE ever hit the stands. I'm glad it's got a cover price of 25¢ because I always buy at least five copies and send them to my friends. Something this good should be shared by all.

I remember Carol from her work on other fanzines, and believe me, you couldn't have found anybody more suited to the job. Another thing that tells me that MARVEL AGE is a top-flight outfit is the designer, Lea Sapp. Via a few phone calls, I've gotten to know Lea as a very helpful and caring person when it comes to her work. The lady really cares.

LIKES:

Coming Attractions—I've been trying to get some sort of Coming Attractions from Marvel for years. (Sometimes by hook or by crook.)

Newswatch—This is a very nice way to pick up on small tidbits of Marvel information. I'm looking forward to a letter column. It'll be nice to see what the other readers think of this book.

Interviews—This is what I have found to be the most entertaining feature of MARVEL AGE. I really enjoyed the interview with Butch Guice. It's nice to know how some members of Marvel's staff got their starts.

DISLIKES:

The fact that the magazines isn't 100 pages long.

The fact that the editors don't have their own little column in every issue.

The fact that there aren't enough photographs of the Marvel staff. I would like to see the faces of the people that I send these insane letters to.

SUGGESTIONS:

A Marvel crossword puzzle.

A contest of some sort where the winner gets a prize. (Original art, a free subscription, or something like that.)

A letters page. . . . Oh, you're gonna have one. Great!

Well, that about wraps up my comments on MARVEL AGE. As for a name for the letter-column, how about "MARVEL PostAGE."

Stephen Scott Beau Smith
110 Lewis Ave. #7
Barboursville, WV 25504

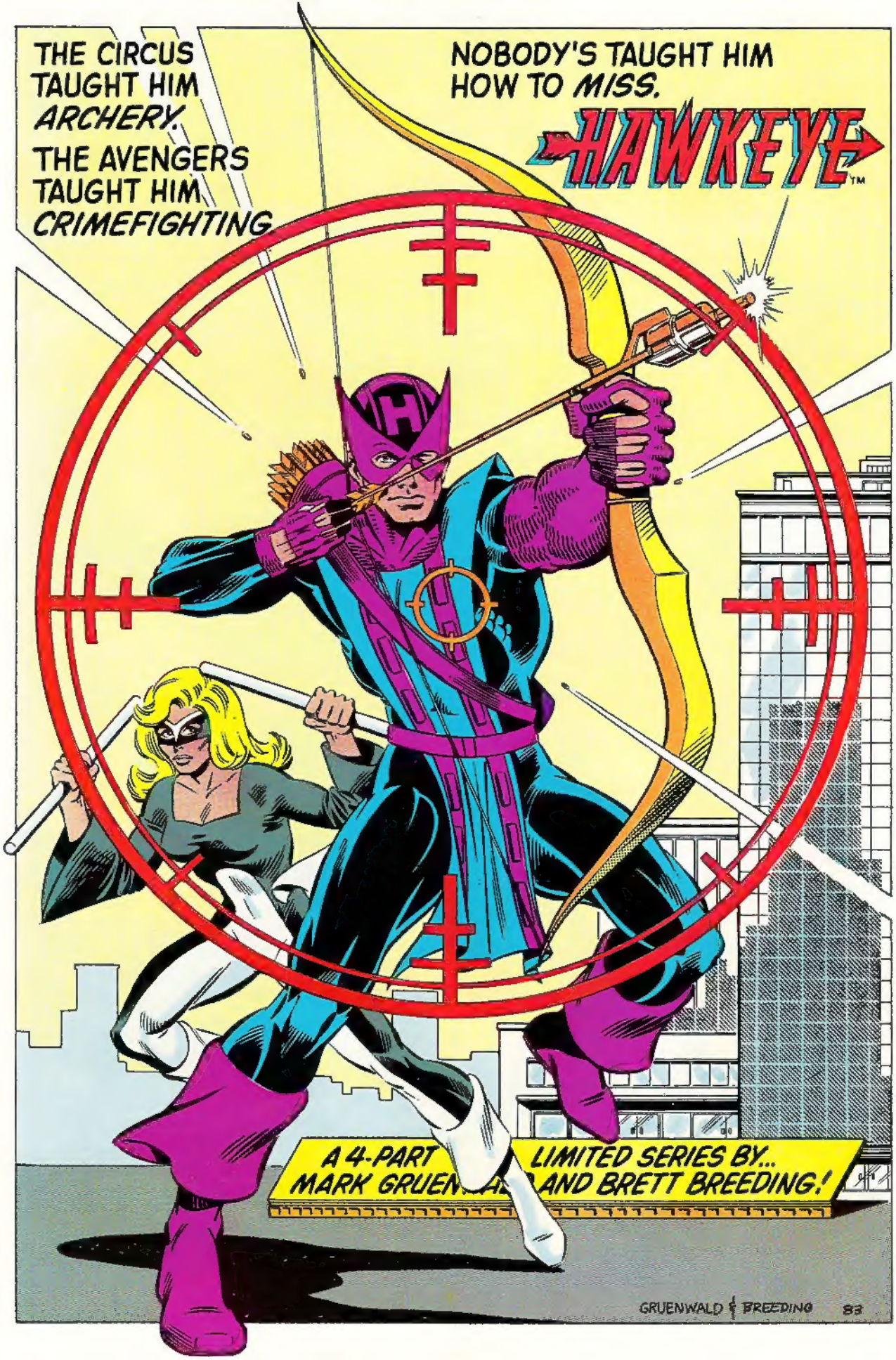
Dear Marvel Age,

I write this letter to suggest a name for your letters page. Call it. . . . "Marvel Page"!!!? Hope you like it.

Anthony Padilla
3701 Oakgreen Avenue N.
Stillwater, MN 55082

And thank all of YOU for writing to us with your suggestions for our lettercolumn. As it stands right now, the front-runners are "Marvel Page" and "The Marvel Age Letters Page." Other suggested titles are: "The Grapevine," "The Age Page," "Marvel AcknowlAGEments," and "Ageless Comments." Keep those cards and letters coming in, we need a name!

THERE'S ONLY ONE MASTER OF THE MYSTIC ARTS, ISN'T THERE?! FIND OUT IN WHAT IF #40 by PETER GILLIS and BUTCH GUICE!
ON SALE MAY 19!
BUTCH GUICE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